

14 Countries | 31 Plays | 16 Workshops | Directors' Forums
Felicitations | Book Launches | 03 Parallel Festivals | Awards Night



Sri Lanka's **First and Only**
International Theatre Festival,
Redefining the landscape of
National theatre History



Jerome Lakshman de Silva
Felicitation

Colombo
International
Theatre Festival

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2026
International Mono Drama Competition

Aug. 22nd - 28th 2026
Elphinstone Theatre, Maradana, Sri Lanka

Parallel Festivals :

Aug. 30th - 01st - Chilaw

25th to 29th October – Guwahati - Assam – India

31st Oct. to 02nd Nov. – Tinsukia - Assam – India

6.30 p.m.



Festival Director

M. Safeer

Festival Secretary

Prasad Wikramarathna

Sujeewa Pathinisekara

Chairman - IAA

Festival Committee

Dr. Ajay Joshi / Dr. Mrinal Jyoti Goswami

Dr. Parakrama Niriella

Dr. Ravibandhu Vidyapathi

Hemantha Prasad

K.N.Shanmugadasan

Nirosh Kavirathna

Subuddhi Lakmali

Jayanath Bandara

Weerasingha Jayasundara

Deepal Warnakulasuriya

M. Sharaf

Nirmal Perera

Thelma Medis

Festival Team

Tharindu Wanigasooriya

Randika Wimalasuriya

Sameera Nishshanka

Jeewanthi Perera

Chandima Priyantha

Fathima Shammha

Fathima Shadha

A.K. Rojan

Photography / Video Team

Sharaf Photography

Compere

Eshantha de Andrado - Openning

Award Night

Lochan Andaramana / Tharindu Wanigasooriya

2nd decade....

It gives me immense pleasure to welcome you all to the 12th Colombo International Theatre Festival 2026, a celebration that once again brings the world together through the extraordinary language of theatre. To our international and Sri Lankan artists, directors, performers and theatre practitioners, I extend our warmest welcome. You are the heart of this Festival. Every performance you bring to our stage carries with it a story, a culture and a piece of your homeland. Through your creativity, we discover that while our languages and traditions may differ, the emotions that move humanity are universal. I also extend our sincere appreciation to the media, whose voices carry the Festival beyond the theatre walls; to our sponsors and partners, whose confidence and generosity make this journey possible; and to our well-wishers, volunteers and supporters, whose commitment continues to strengthen this remarkable cultural movement. Above all, I warmly welcome our theatre enthusiasts and audiences. A theatre festival truly comes alive only when artists and audiences meet. Your presence, applause, curiosity and engagement give meaning to everything we create. The Colombo International Theatre Festival is more than a gathering of performances. It is a meeting of nations, ideas and friendships. It reminds us that theatre can cross borders where words sometimes cannot, creating dialogue, understanding and lasting human connections. As we raise the curtain on another chapter of this journey, let us celebrate not only the performances on our stages, but also the friendships we build beyond them. May the stage unite us, may creativity inspire us, and may Colombo continue to welcome the world through theatre. Welcome to CITF 2026. Welcome to Colombo. Welcome to Sri Lanka.

President Colombo International Theatre Festival 2026



Sujeewa Pathinisekara
Chairman-Inter Act Art Institute
Sri Lanka
22.08.2026

For centuries, the world has sailed towards this little island in the Indian Ocean.

Once, they came seeking the sparkle of our gems and pearls. Then came the fragrance of cinnamon and spices, crossing oceans from our shores. Later, the world awakened to the aroma of Ceylon Tea.

And now, the curtain rises on another treasure.
Culture.

With the emergence of the Colombo International Theatre Festival, Sri Lanka is gradually transforming from a celebrated trading island into a vibrant meeting place of cultures. Here in Colombo, artists arrive not with cargo, but with stories, voices, movements, dreams and traditions.

The stage becomes our harbour.

The spotlight becomes our lighthouse.

And theatre becomes the vessel connecting Sri Lanka with the world.

As the curtain rises on the 12th Colombo International Theatre Festival, we dare to dream of a new identity:

Sri Lanka — the Cultural Hub of the Indian Ocean.

Prasad Wickramaratne
Festival Secretary
Colombo International Theatre Festival



Reaching our 12th edition within 15 years.....

As I flashback the memory journey of past 15 years, I could recall the blend of pleasant and unpleasant memories. The Colombo International Theatre Festival (CITF) began in 2012, marking the inception of a type of theatre festival previously unseen in the Sri Lankan theatrical landscape. It has been one of the tasks that traditionally I'm doing by penning a message for the festival booklet every year.

Eventually, I am realizing how difficult and challenging it is to organize an international Theatre festival annually. One year is merely not enough for all pre and post festival arrangements and preparations such as; fundraising and management, local and international coordination, logistics and most importantly sustaining the festival at a high standard. All these matters are constantly challenging. But for some reason, this festival has become deeply bound to my very existence in a manner of soulfulness.

Theatre practitioners, scholars and artists around the globe are coming to Sri Lanka for the Colombo International Theatre Festival in this year as well. Their knowledge, experience, creativity and their productions will enrich and insighted the theatre sphere of Sri Lanka.

Though the CITF ought to be developed further and no matter how much of an effort we put into that aspect it remains in dreams. My dream is to take the Colombo International Theatre Festival across the cities in Sri Lanka by sharing the rare opportunity for the vividly diverse entire theatre audience by offering them a fresh experience of witnessing the festival. It is a monumental task beyond words, and it remains a dream that I hold.

Every year, Sri Lanka's leading institutions steadfastly join hands with us to make this festival a success. Without them, this would be no easy task. Likewise, without the well-wishers, fans, dears and nears around us, this would never have become a reality. It indeed gives me great pleasure to write this note for the 12th time as the festival Director. Reaching our 12th edition within 15 years brings immense joy as well as a deep sense of pride.

Yes, we did dream for new avenues for Sri Lankan theatre art. Today, I can simply say that this new path has opened. Let me extend my love to all of you. Unless you, I will not be writing this note today. Here we are, with theatre practitioners from 15 nations unveiling the curtains of the Colombo International Theatre Festival for the 12th time.

M. Safeer

Director

Colombo International Theatre Festival 2026



**Festival
Chief
Guest
2025**

Dear Mr. Mohamed Safeer, Chairman of the Colombo International Theatre Festival Organizing Committee, distinguished guests, fellow artists, ladies and gentlemen, It is a profound honour and a sincere pleasure to address you at the Colombo International Theatre Festival. I extend my heartfelt gratitude to the Organizing Committee for bringing together artists from across the world in a celebration of one of humanity's oldest and most enduring forms of expression. Festivals such as this remind us that theatre continues to build bridges where politics often builds borders, and that art remains one of the few universal languages capable of bringing people together. Human beings possess an organic impulse to tell stories. Storytelling is not something we invented after civilization; it is one of the conditions through which civilization itself became possible. Before laws, before philosophy, before science, there was the story. It gave meaning to experience, transformed memory into identity and enabled communities to imagine a common future.

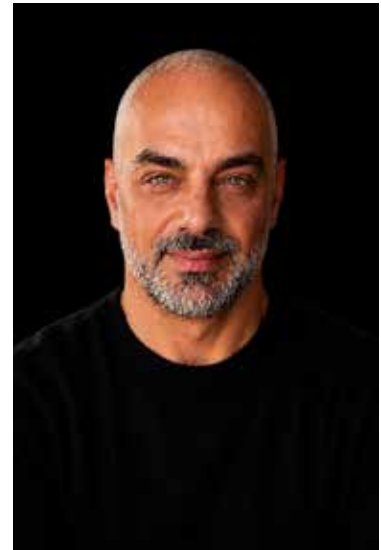
We exist because we are stories and because of the argument that we are the material that stories are made of.

Every individual life is a story, every family is a story, every nation is a story. Our memories are narratives, our identities are narratives, and even our future begins as a story we imagine before we are able to live it. Storytelling is therefore not merely a cultural achievement; it is an organic expression of human nature.

Theatre has always been the art devoted to these stories. It transforms memory into presence, language into action and imagination into shared experience. On stage we do not simply observe fictional lives—we recognize ourselves. Every performance reminds us that another person's joy, fear, love or loss could just as easily be our own. This is why drama has never belonged exclusively to literature or to the theatre. Drama belongs to existence itself.

Every human life unfolds through encounters, conflicts, choices and consequences. We survive by making decisions, by overcoming uncertainty and by continually re-writing the narrative of our own lives. Whether individually or collectively, humanity exists in a permanent state of drama. Today's world—with its wars, migrations, environmental challenges, technological revolutions and profound social transformations—only makes this truth more visible.

Our planet is living through one of the greatest dramas in its history. Yet drama should never be understood merely as conflict. At its deepest level, drama is movement—the movement toward understanding, reconciliation and meaning. It is born wherever human beings seek to coexist despite their differences. It is the language through which empathy becomes possible.



Throughout history, theatre has accompanied every transformation of civilization because it understands that stories are not ornaments of culture; they are its very foundation. Civilizations disappear when they lose the ability to tell stories about themselves. Communities survive because they continue to share them. Individuals endure because they never stop narrating who they are.

Today theatre continues to evolve. New technologies reshape performance, digital realities expand our perception of presence, and contemporary dramaturgies constantly redefine narrative, character and theatrical language. Forms change, aesthetics change, audiences change—but the essential purpose of theatre remains the same: to gather people around a story that helps them better understand themselves and one another.

In an age increasingly mediated by screens and algorithms, theatre preserves something fundamentally human—the presence of one body before another, one voice speaking to another, one story becoming the experience of an entire community. It reminds us that before we become audiences, citizens or nations, we are simply human beings capable of imagination, compassion and dialogue.

I sincerely hope that the Colombo International Theatre Festival will continue to inspire artistic exchange, strengthen friendships among theatre-makers from different cultures and encourage new collaborations for the future. Every encounter between artists enriches not only our own creative journeys but also the future of theatre itself.

Once again, I congratulate the Festival Organizing Committee and its Chairman for their remarkable work, and I wish this festival every success. May these days become a true celebration of stories, because as long as humanity continues to tell stories, theatre will remain one of the strongest expressions of our shared existence.

Sasho Dimoski

The CITF could create a wider platform for Sri Lanka

I take great pleasure in writing this message for the inauguration of the 12th edition of the Colombo International Theatre Festival 2026. Where it has been an absolute challenge of existence and surviving the realm of theatre in modern days, the continuous effort by Inter-Act Art collective is undoubtedly a celebration of global standards. I am very proud to be felicitated at this momentous occasion.

The festival, being the brainchild of M. Safeer who is a visionary theatrical scholar, serves not only as a platform for local and International Theatre productions but also creates spaces for artistes to indulge in more dialogue and explore possibilities for them to launch artistic collaborations in the future particularly in this era of AI.

As the only International Theatre Festival in Sri Lanka, the CITF has contributed largely to the establishing of our island on the world cultural map and garnering global attention to Sri Lankan Theatre Arts and its Practitioners over the past eleven years, since 2012.

I take this opportunity to convey my very sincere thanks to CITF, its founder Mr. M. Safeer, and the festival committee for selecting me as the honoree of the festival this year. This felicitation is both an honor for me and a great gesture of respect shown by the Theatre Arts of Sri Lanka.

Kalakeerthi Jerome L. de Silva



Colombo International Theatre Festival Workshop - 2026

Love, Lies and Loneness

A introduction into the GPS M S BIOMECHANICS SYSTEM

by Denni Dennis

Country: Denmark

The Joy of Resistance: Dancing Cumbia

A participatory workshop on movement, rhythm, memory, and collective celebration

by: Mayil Georgi Nieto

Country: Italy

Peter and the Wolf: Imagination in Motion A Michael Chekhov-Based Creative Workshop Inspired by the Teaching of Alexey Burago

Workshop by: Danijela Popovic

Country: United States

Where after drama?

Workshop by: ass. prof. Sasho Dimoski, PhD

Country: R. N. Macedonia

Collective Kos Theatre Workshops

by Nikola Palej

Poland

Urgency of Storytelling

by: Ahmad Meree

Canada/Syria

YOGA BODY FLOW: YOGA AND PHYSICAL TRAINING FOR PERFORMERS

by: Dr. Mrinal Jyoti Goswami

Assistants: Mallika Kalita, Malaya Baruah and Brishtirani Hazarika

Country: India

Theatre Appreciation from the Critical Lense!

by Dr Ajay Joshi

Country: India

Chillaw

The Actor's Presence: Movement, Concentration, and Partner Work

Workshop by:

Zhora Martirosyan

Country:

Armenia

Peter and the Wolf: Imagination in Motion A Michael Chekhov-Based Creative Workshop Inspired by the Teaching of Alexey Burago

Workshop by: Danijela Popovic

Country: United States

Where after drama?

Workshop by: ass. prof. Sasho Dimoski, PhD

Country: R. N. Macedonia

SCENIC PRESENCE WORKSHOP

WHAT AND WHY

By BEA INSA

Country: Spain

Embodying Navarasa : An Introduction to Rasa Theory in Performance Practice

Workshop by: Ramanjit Kaur

Country: India

Inside Piano Techniques

by David Helbock

Country: Austria



Directors' Forum | CITF 2026

Colombo International Theatre Festival

25-27 August 2026

2:00 PM - 5:00 PM / Radisson Colombo, Marine Drive, Colombo

Purpose

A dynamic international platform for directors, theatre-makers, and practitioners to exchange ideas, explore contemporary theatre, and build meaningful artistic partnerships across cultures.

Mission

To share experiences, insights, and artistic visions that promote collaboration and cross-cultural understanding.

Vision

To strengthen global theatre networks, encourage diverse artistic voices, and inspire innovation in contemporary performing arts.

Programme Highlights - Day 1 | 24 August

Opening Session

- **Welcome & Forum Objectives | M. Safeer (Sri Lanka)**
- **Directors' Forum 2025 Report**
- **Country Reports & Networking Icebreaker**
Denni Dennis
Ahmad Mereer (Canada/Syria)
Aliyar Ali (India) / Deep Bhowmik (India)

Featured Sessions

- **Keynote: Theatre in Eastern Europe**
- **Director Meets Audience**

Day 2 | 25 August

Keynote - English Theatre in Sri Lanka

Country Reports

- **Dina Zhumabayeva (Kazakhstan) / Nimmy Raphel (India)**
Brishtirani Hazarika (India) Mayil Georgi Nieto (Colombia/Italy)

Special Sessions

- **The Contemporary Festival Organizer: NEC Approach**
- **Panel Discussion**
- **Director Meets Audience**

Day 3 | 26 August

Keynote - Cultural Diplomacy

Country Reports

- **Nikola Palej (Poland) / Aleksey Burago (USA/Serbia) / Mrinal Jyoti Goswamy (India)**

Forum Dialogue

- **Parallel Festivals & Their Role**
- **Challenges & Solutions**
- **New Trends & Alternatives**
- **Extending Collaboration & Networking**
- **Director Meets Audience**

Day 4 | 28 August

Morning Cultural Visit: Colombo Theatre Tour

Working Languages - Sinhala | Tamil | English

Forum Themes

Artistic Exchange | Cultural Diplomacy | International Collaboration | Innovation in Theatre | Festival Networking

Moderators :

Dr. Ajay Joshi - India / Dr. Mrinal Jyothi Goswamy - India

Deepal Warnakulasooriya - Sri Lanka / Prasad Wickramaratne - Sri Lanka

Sri Lanka's **First and Only**
International Theatre Festival,
Redefining the landscape of
National theatre History

Get ready for an unforgettable evening with
the celebrated Austrian pianist and composer

David Helbock SOLO PIANO

Jerome Lakshman de Silva
Felicitation


Colombo
International
Theatre Festival

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2026

International Mono Drama Competition



Austrian
Embassy
New Delhi

austrian cultural forum^{del}

Aug. 27th 2026

Goethe Institut,
Colombo 07.

@4.00 pm

(RSVP Only - 0773 129 749)



**CITF 2026
Felicitation**



Mr. Jerome De Silva,
Veteran Theatre Director
Choreographer
Sri Lanka

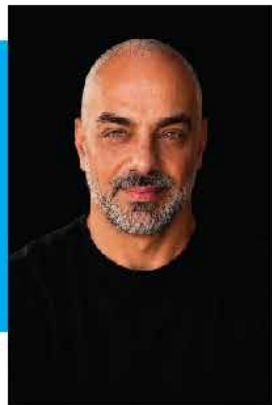
**CITF 2025
Chief Guest**



Professor
Sasho Dimoski
Macedonian

14 Countries | 31 Plays | 16 Workshops | Directors' Forums
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Professor Sasho Dimoski
(Macedonia)
CITF 2026 - Head of the Jury



CITF 2026

**Jury
Members**



Dr. Ajay C. Joshi
Theatre Critic
India



Yashoda Wimaladharmasiri
Veteran Actress
Theatre/Film /Tele Drama
Sri Lanka



Hemantha Prasad
Veteran Actor / Director
Sri Lanka



Nihari Somasiri
Veteran Actress / Theatre
Artist
Sri Lanka



Jayanath Bandara
Veteran Actor / Director
Sri Lanka



Sujeewa Pathinisekara
Actor / Director
Sri Lanka



Subuddhi Lakmali
Actor , Vocalist & Vocal
Trainer
Sri Lanka

www.citf.lk

August	Performance Elphinstone Theatre / Sudasuna Theatre @ 6.30	Workshop Indian Cultural Center / Sudasuna Theatre @ 9-5	Theatre Forum Radisson Hotel Colombo
22 nd	JEG HAMLET / Directed by Denni Dennis - Denmark GAME OVER / Directed by Asanka Dimuth - Sri Lanka REST vs STRES / Directed by Gmini Wijewardana - Sri Lanka		
23 rd	ADRENALINE / Directed by Majdi Bou-Matar - Canada/Syria THE SWAN SONG / Directed by Aliyar Ali - India SALT AND BLOOD / Directed by Thelma Medis - Sri Lanka	Love, Lies and Loneliness A introduction into the GPS M S BIOMECHANICS SYSTEM by Denni Dennis / Country: Denmark Theatre Appreciation from the Critical Lense! by Dr Ajay Joshi / Country: India	
24 th	MEDEA / Directed by Dina Zhumabayeva - Kazakhstan NIDRAVATHWAM / Directed by Nimmy Raphael - India ECHO OF THE SILENCE / by Isuru Anjana Weerakoon - Sri Lanka	Peter and the Wolf: Imagination in Motion A Michael Chekhov-Based Creative Workshop Inspired by the Teaching of Alexey Burago by: Danijela Popovic / Country: United States Collective Kos Theatre Workshops by Nikola Palej / Country: Poland	Keynote: Theatre in Eastern Europe Director Meets Audience Country Reports & Networking Icebreaker 
25 th	DISAPPEARING IN A FORM / Directed by Nikola Palej - Poland VOICE OF DILAKSHA / Directed by V. Vijayakumar - Sri Lanka MOONLIGHT OF THE ISLAND / Directed by Brishtirani Hazarika - India	The Joy of Resistance: Dancing Cumbia A participatory workshop on movement, rhythm, memory, and collective celebration by: Mayil Georgi Nieto / Country: Italy Urgency of Storytelling by: Ahmad Merece / Canada/Syria	English Theatre in Sri Lanka The Contemporary Festival Organizer: NEC Approach Director Meets Audience
26 th	FOR A BANANA /Directed by Mayil Georgi Nieto - Colombia - Italy THE SWING / Directed by Yasiru Sandaruwan Weerasinghe - Sri Lanka THE DARK MEMORY / Directed by R.M.T Nilanga - Sri Lanka KATHA MINAKSHI / Directed by Deep Bhowmik - India	YOGA BODY FLOW: YOGA AND PHYSICAL TRAINING FOR PERFORMERS by: Dr. Mrinal Jyoti Goswami / Country: India Where after drama? by: ass. prof. Sasho Dimoski, PhD Country: R. N. Macedonia	Parallel Festivals & Their Role Cultural Diplomacy Challenges & Solutions New Trends & Alternatives Extending Collaboration & Networking Director Meets Audience
27 th	WHEN IT HURTS YOU PLAY /by Aleksey Burago - USA / Serbia THE BODY AS BORDER / Directed by Dr. Mrinal Jyoti Goswami - India GIRI DEVI - SECTION 364A / by Tharindu Wanigasooriya - Sri Lanka	Contemporary and Physical Theatre by M.Safeer / Country: Sri Lanka	
	David Helbock "Solo Piano" Concert (RSVP Only)	@ Goethe Institut, Colombo 07.@4.00 pm	
28 th	Award ceremony	@ Port City Colombo	
30 th	HOME IN A SUITCASE / Directed by Ramanjit Kaur - India THANIKADAYA / Directed by Palitha Sudasinghe - Sri Lanka POSTMAN & LETTER / Directed by R.D.R.Dananjaya Perera - Sri Lanka	Embodying Navarasa : An Introduction to Rasa Theory in Performance Practice by: Ramanjit Kaur / Country: India Inside Piano Techniques by David Helbock / Country: Austria	
31 st	BARABBAS LA /Directed by Fr. Peter Hemapriya Botejue - Sri Lanka UNKNOWN WRITER / Directed by Randika Wimalasuriya - Sri Lanka I HAVE NO NAME / Directed by Lusine Yernjakyan - Armenia	SCENIC PRESENCE WORKSHOP WHAT AND WHY By BEA INSA / Country: Spain Peter and the Wolf: Imagination in Motion A Michael Chekhov-Based Creative Workshop Inspired by the Teaching of Alexey Burago by: Danijela Popovic /Country: United States	
Sep. 01 st	WHEN IT HURTS YOU PLAY /by Aleksey Burago - USA / Serbia ACEPHALOUS / Directed by Nayanthara De Silva - Sri Lanka THE ART OF DYING / Directed by Bea Insa - Spain	Where after drama? Workshop by: ass. prof. Sasho Dimoski Country: R. N. Macedonia The Actor's Presence: Movement, Concentration, and Partner Work by: Zhora Martirosyan / Country:Armenia	

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Celebrating a Legend of Sri Lankan Theatre: Jerome L. de Silva

It is a rare privilege to honor a visionary whose passion, artistic brilliance, and dedicated spirit have redefined the landscape of Sri Lankan performing arts. Jerome L. de Silva is not merely a veteran director and consultant, he is a cornerstone of our cultural fabric, an inspiring mentor, and a true pioneer of the stage.

Born on 1st of November 1951, Jerome was raised in a warm family environment by his parents, Hector de Silva and Etta Anna Bianca de Silva (née Cramer). His early upbringing by growing up alongside his siblings Benito, Theresa, General (Rtd) Gerard, Clementine and Eugene have installed within him the values, grit, and passion that would later define his artistic journey. From his early days standardizing excellence as an Announcer at the Sri Lanka Broadcasting Corporation to establishing The Workshop Players, Jerome has spent over four decades shaping the realm of drama.

With more than 75 productions to his name, his journey reflects an extraordinary commitment to artistic expression in Sri Lanka. Jerome has brought Western Theatre magic to local audiences through iconic musical productions like *Les Misérables*, *The Phantom of the Opera*, *Blood Brothers*, *Oliver* and *Fiddler on the Roof*. By breaking language barriers with celebrated Sinhala adaptations like *Macbeth*, *The Trojan Women* (Choreography), *Death of a Salesman*, *Widows* (Ayeth Enne Nehe) and *Akuna* (An original trilingual play), his creative range remains unmatched.

In September 1996, he was a fellow at the Salzburg Seminar, Austria titled “The Power of Theatre, Artistry, Entertainment, Social Commentary”, working with giants such as Arthur Miller, Ariel Dorfman, Andre Brink, David Thacker along with the theatre practitioners of the Royal National Theatre. Beyond the stage lights, Jerome has graced the silver screen, delivering memorable performances in films such as *Akasa Kusum*, *Good Marriages*, and *A Common Man*.

A seasoned Broadcaster, Advertising Consultant, and Master Trainer, his vocal and theatrical range remain unmatched.

By supporting the aesthetic brilliance of Sri Lanka’s premier choir, Soul Sounds; J’s guidance, discipline, and infectious energy have helped steer them to global acclaim, including multiple gold and silver medals at the World Choir Games.



As Founder and the Artistic Director of The Workshop Players, Jerome revolutionized Musical Theatre in Sri Lanka, bringing Broadway and West End worthy productions to local audiences and mentoring generations of young actors, singers, and technicians. Jerome's pedagogical impact reaches across the island's premier educational institutions. Serving as a Lecturer at the Tower Hall Theatre Foundation and as Drama Consultant for Gateway Colleges (Colombo, Negombo, Ratmalana, Dehiwela) and St. Benedict's College, Colombo, he has shaped thousands of young minds with his passion for the dramatic arts.

Through the Junior Workshop Players, he has ignited a passion for theatre in younger generations. Through drama workshops across Jaffna, Batticaloa, and Trincomalee, post-tsunami community outreach, and his artistic initiatives with underprivileged youth and juvenile centers, Jerome has consistently used the Power of Theatre as a tool for healing, reconciliation, unity, and empowerment.

Yet, beyond the standing ovations, accolades, and prestigious awards including the Ten Outstanding Young Persons Award, the Synergy in Theatrum, and school honors from St. Peter's, D.S. Senanayake, and Holy Family Convent lies Jerome's greatest legacy. In 2019 Jerome was conferred with Sri Lanka's highest national honor for the arts 'Kalakeerthi' , cementing his status as a national treasure.

Jerome, we salute your extraordinary contribution to the arts, your relentless pursuit of perfection, and the boundless generosity with which you nurture talent. Thank you for lifting Sri Lankan theatre to world-class heights, for inspiring thousands of young performers, and for continuing to bring story, song, and soul to our stages.





JEG HAMLET / Directed by Denni Dennis Denmark

Hamlet faces his path as a hero - called by god, fate, something infernal to face the meaning of his life.

He has no choice to escape his fate.

When this hero delivers the speech "To be or not to be" - his mind is confronted with its destiny.



The author says about his own work: after the Covid19 epidemic, I felt that I had to re-examine my own interaction with the world and my belief in trusting the world.

Questions that go beyond everyday situations have become very important to me...

How to cope with a vital moment in life that was imposed on you without your choice or desire?

How to evaluate the environment when something seems wrong?

How to trust your own judgment? How to create a transformation - a hero's journey?

For me, 'JEG Hamlet' is how to cope with vital circumstances in which you find yourself without your will.

Hamlet faces his path as a hero - called by god, fate, something infernal to face the meaning of his life. He has no choice to escape his fate. When this hero delivers the speech "To be or not to be" - his mind is confronted with its destiny.

For me, all young people should do the same as they grow old: interrogate the world around them and speak the truth about what they receive in their research.

This makes my 'JEG Hamlet' different, because on stage I present only Hamlet himself, who confronts his audience and his questions, and shares his trust.

Performer Denni Dennis Denmark

Sound Artis Leona Jones Wales UK

Video Artist Maria Manich Russia

**Costume Design Tamara Saiid
Kazakhstan**

**Set Design Nadezhda Lopardina
Russia**



GAME OVER

Directed by Asanka Dimuth - Sri Lanka

Game Over is a thought-provoking drama that explores how loneliness, neglect, and a lack of emotional support can lead a child into the world of video game addiction. The story follows a young boy who feels ignored at home and overlooked at school. Searching for comfort, acceptance, and a sense of belonging, he escapes into online games, where the virtual world gradually becomes more meaningful than reality.

As his dependence on gaming grows, his academic performance declines, his relationships become strained, and he becomes increasingly isolated from the people around him. Caught between the real world and the virtual one, he struggles to cope with the emotional consequences of his choices.

Through a powerful blend of emotion, conflict, and reflection, Game Over highlights the importance of love, communication, and emotional support in a child's life. The play encourages audiences to reflect on the hidden struggles children may face and the lasting impact of neglect in an increasingly digital world.



Writer & Director
Asanka Dimuth

CAST

Sithuka Vihas

Choreographers

Nimesh Chathuranga /Nimesha Madhubhashani

STAGE MANAGER - NUWAN ASHOKA

LIGHTING DESIGNER - ASANKA DIMUTH

SOUND DESIGNER

CHAMARA HAPANGAMA -SHERAN YODASINGHA

VOICE ARTIST

INDRACHAPA SAMARASINGHE - ASANKA DIMUTH

COSTUME DESIGNER - ASANKA DIMUTH

SET DESIGNER - PATRICK P KURERA

CHANDANA KUMARASIRI

ENGLISH TRAINER - BINOSHHIKA MANEESHANI

MAKEUP - THUSHARA JAGODA



REST vs STRES

Directed by Gamini Wijewardana
Sri Lanka

In a complex city, a person living in a boarding room and preparing to go to work begins the day in solitude. However, before long, he is confronted through telephone calls with numerous problems, questions, challenges, conversations, and responsibilities.

These conversations bring assignments, obligations, complaints, accusations, orders, and even affectionate requests, leaving him feeling helpless and mentally distressed.

As a result, he hurriedly gets ready with a confused mind while facing endless mental and physical pressures. The play portrays how these overwhelming stresses gradually push him toward psychological imbalance and near madness. Finally, by letting go of everything and freeing himself from those burdens, he finds a path toward a life of freedom and peace.

This complex psychological journey forms the central theme of the play.

Director - Gamini Wijewardana

Writer - Gamini Wijewardana

Actor - Gamini Wijewardana

Music - Udara Ratnayake

Technical Assistance

Gayan Sisira Kumara / Nalaka Samarasinghe

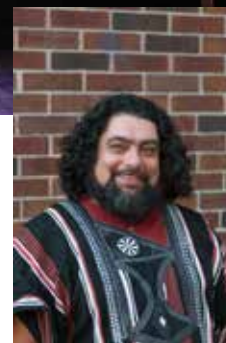
Theatrical Make-up & Costume Design

Thiloka Uthpalani Nissanka



ADRENALINE / Directed by Majdi Bou-Matar Canada/Syria

Adrenaline tells the story of Jaber, a young Syrian man spending his first New Year's Eve in Canada. Jaber is ready to party tonight after he had to spend last New Year's Eve under the bombs in his war-torn homeland. This is a story about family and home. A story about what it means to be living in safety while your loved ones are still in danger. The play asks: what is more difficult, to stay in danger with your loved ones or to live alone in safety? What is the price of safety?



Ahmad Meree is a Syrian Canadian actor, playwright and producer. He is a graduate from the Higher Institute of Theatre Arts in Cairo. Winner of an emerging artist award at Arts Awards Waterloo Region (2019).

Cameron Slipp is a graduate of the University of Waterloo, majoring in Music with a minor in Theatre and Performance. As a stage manager, his credits include *Suitcase* (Impact 2019) and several productions with the UW Cabaret Club. He also works as a musical arranger and copyist.

Chris Malkowski is a professional lighting designer based in Toronto, Canada, and has designed lights for over 100 productions in dance, drama, opera, musical theatre, art installations and live events.

Nada Abusaleh is a young emerging theatre artist focused on performance and creation. She is a Palestinian-Canadian, and is interested in creating meaningful multidisciplinary art.



Canada Council
for the Arts

Conseil des arts
du Canada



THE SWAN SONG

Directed by Aliyar Ali - India

The Swan Song / Hamsageetham is conceived from the critically acclaimed work Bharatha Vakyam by award winning playwright G. Sankara Pillai. The Solo drama portrays the concluding reflections of a fallen artist after a life in drama, both literally and metaphorically. Once a celebrated actor, now in old age, suffering from blindness and ignored by all, mirrors some of his best characters as they were presented during his golden days. Characters reminiscenced are Othello from Shakespeare's Othello, Duryodhanan from the Hindu epic Mahabharatha; extended version includes Brihannala, the eunuch from the same epic.

The actor delivers his last words — an internal monologue — as he faces mortality. He reflects on life's meaning, the roles he played, the betrayals, and yet the beauty of life with all its flaws. There is finality; but also, a poignant awareness, maybe even acceptance.

CAST

Dr. Arif Kandoth, a distinguished theatre artist, performed in 16 productions, won Best Actor award 4 times (UAE) and 2 nominations for Best Actor in META 2020 & 2025 (India).

Director

Aliyar K, PG in Theatre Design & Direction from NSD, New Delhi & Royal Academy of Dramatic Arts, London, Won Best Director award by Government of Kerala and many others.

Playwright

Dr. Nita Salam, has excelled in acting, singing, and literature from an early age. Over the years, she transitioned into creative aspects of theatre namely, dramaturgy, translation & costume designing.

Light design

Alex Sunny is an accomplished lighting designer with extensive experience in theatre, performance art, and interdisciplinary collaborations. Alumnus: School of Drama, Thrissur, Diploma in Lighting Design: Camero Lighting Academy.





SALT AND BLOOD

Directed by Thelma Medis - Sri Lanka

Genre: Contemporary Physical Solo Theater / Monodrama.

Theme: Female Identity, Historical Role Models, and Human Autonomy.

Abstract -

Salt and Blood is a powerful contemporary mono physical solo theater production designed to awaken global consciousness regarding female identity and socio-political agency. Moving away from passive representations, it challenges patriarchal structures and demands a profound reassessment of the female role across civilizations. The narrative centers on Maya, a multi-dimensional character who functions as a living vessel for the collective pain, endurance, and revolutionary spirit of history's most formidable female archetypes. Through her physical and psychological evolution, the play seamlessly synthesizes the rebellious essences of classical literary and historical figures: the raw vengeance of Euripides' Medea, the tragic maternal yearning of Lorca's Yerma, the unyielding defiance of Draupadi -Mahabharata, the silent endurance of Sita -Ramayana, and the commanding political sovereignty of Cleopatra. Maya embodies their collective struggles, turning historical tragedies into a universal modern crusade for liberation.

Lighting

K.M.D. Ranga Kariyawasam.

Stage Management

Yohan Jayathilaka / Isuru Gunawardana

Sound

Asri Edirisinghe

Costumes and Music Arrangement

Thelma Medis.

Set and Props

Mahela Chamara Susantha

Lahara Silva

Makeup

Thelma Medis and Rashmi Nilanka Samarakoon

Director,Script Writer - Thelma Medis





MEDEA

Directed by Dina Zhumabayeva

Kazakhstan

Opposing characters – Medea and Jason, who are equally suffering and disappointed in life, but have different life positions, come to the fore of the one-man show. Jason is tired and wants the peace he can get by leaving his family and marrying a young princess. And Medea, no less tired of everyday life, is unable to accept the conditions offered to her – to leave and give freedom to Jason. Hence the conflict – between the conformist hero and the hero of the will.

Manasyan Ketrin
Martirosyan Zhora
VACHE NAVASARDYAN A
Sukiasyan Lyusine

On July 4, 1946, the production of play “The Golden Key” by A. Tolstoy in the Kazakh language officially opened the Kazakh Theater for children and youth. The director of the play was Natalia Sats, the founder of the children’s theater in the Soviet Union. In 1992, by Decree of the Cabinet of Ministers of the Republic of Kazakhstan, the theater was named after the outstanding Kazakh writer and playwright G.M.Musrepov. In 1996, for its contribution to the development of theatrical art and the upbringing of the younger generation in the spirit of patriotism, by Decree of the Ministry of Culture of the Republic of Kazakhstan, the theater was awarded the status of “Academic”.



NIDRAVATHWAM

Directed by Nimmy Raphel - India

Kumbakarna and Lakshmana, brothers each to the two protagonists of the Ramayana, are connected by boons that dramatically alter their cycles of sleep and wakefulness.

Kumbakarna along with his brothers, Ravana and Vibhisana performed a major yajna and penance for Lord Brahma. When the time came for asking a boon from Brahma, his tongue was tied by goddess Saraswati (acting on Indra's request). So instead of asking Nirdevatvam (annihilation of the Devas) he asked for Nidravatvam (sleep) and his request was granted.

Laxmana on the other hand was allowed to give up his sleep completely and bequeath it to his wife, Urmila, for the fourteen years of his exile.

In the course of time both boons seem to acquire the dimensions of a curse, as they each have an uncomfortable outcome.

Playwright & Director:
Nimmy Raphael

Creative guidance:
Veenapani Chawla

Performer:
Nimmy Raphel

Musician & text support:
Arwind Rane

Production:
Music operator: Subbu
Light Design: Vinay Kumar KJ
Light Operation: Vinay Kumar



ECHO OF THE SILENCE

Directed by Isuru Anjana Weerakoon
Sri Lanka

This monodrama is a visual journey through the life of a woman who travels from the quiet countryside to the overwhelming chaos of the city. With no words spoken, her story is told entirely through movement, music, and the symbolic language of color.

Upon her arrival, she is blinded by the city's brightness and hope. She begins her life there as a clean canvas, yearning for love. She paints herself in vibrant red, representing her passion, her innocence, and her hunger to be loved. But in the city, her desire is misinterpreted; she is deceived and exploited, her trust shattered by men who see her only as an object.

As she is used and discarded, the red paint—once a symbol of love—becomes a mark of her trauma. She tries to flee, but society is cruel. The world chases her with judgment and sharp words, acting like stones that bruise her soul. The red of her passion is eventually overtaken by heavy black paint, representing the darkness of her mistakes and the weight of the blame society forces upon her. Frightened and desperate to escape her own reflection, she reaches a breaking point. In the silence of her isolation, a calm, steady melody begins to play. Through this sound, she discovers a final truth: she cannot run from her past, but she can choose how to carry it. She introduces blue to her skin—a color of peace, understanding, and acceptance.

By the end of the performance, she no longer hides. She stands before us not just as a woman who was broken, but as a woman who has accepted her scars. Her body is a tapestry of red, black, and blue—a testament that while everyone carries the marks of their mistakes and their pain, there is always the possibility of finding peace within oneself.



Director & Sound Operator
Anjana Weerakoon

Actress
Bavanthi Wijesooriya
Lighting Technician
Muditha Jayasooriya
Stage Manager
Daminda Weerakoon



DISAPPEARING IN A FORM

Directed by Nikola Palej - Poland

The monologue Laura was never allowed to speak. A story about exclusion, sensitivity, and the struggle to reclaim one's own narrative.

Director's note

The performance explores my relationship with Laura—her story and my experience—seeking the voice of women living in the shadow of others' narratives and silence.

Teatr Krzyk from Maszewo has existed for over 20 years as an auteur theater—independent and open to collaboration. Its members have participated in international festivals and projects in Canada, Nepal, Spain, Georgia, Hungary, Italy, France, and more. Recently, in collaboration with the Kos Collective, they joined a new artistic collective of women filmmakers and theater creators.



Nikola Palej (actress, director) – actress, performer, participant in international theater projects, artistic scholarship recipient. Graduate of Lee Strasberg Institute in New York and Academy of Art in Szczecin..

Zuzanna Marczak (Director of lights and visual artist)– visual artist, set designer, specialist in mapping and lighting for performances. Graduate of Academy of Art in Szczecin and postgraduate studies in theatre pedagogy at the Theatre Institute

Aleksandra Czubińska (scenography and design) set designer, actress, interdisciplinary artist with international experience. Graduated Academy of Art in Szczecin.



VOICE OF DILAKSHA

Directed by V. Vijayakumar - Sri Lanka

The setting is a claustrophobic, dimly lit bunker, sheltering nearly 100 people men, women, the elderly, and children as they face the final, inevitable moments of a long-standing, brutal war. Outside, the world is ending; inside, the air is thick with the scent of open wounds, grief, and the collective trauma of those who have lost spouses and children to the shelling.

Amidst this scene of apocalyptic despair, a woman is seized by an intense, overwhelming urge to defecate. As the world outside prepares to collapse, her internal struggle becomes a desperate battle for control. The play focuses entirely on her excruciating physical discomfort and her frantic, silent attempts to suppress this basic biological necessity in a space where privacy is nonexistent and death is imminent.

The drama unfolds through the reactions of those around her. Some view her struggle with cold indifference, others with disgust, and some with a strange, existential empathy. The tension centers on the clash between her desperate need to maintain a shred of dignity and the raw, animalistic reality of her body in the face of inevitable destruction.

The story hinges on a single, agonizing question: Does she manage to hold it, or does she break?



PRODUCER / DIRECTOR : V.VIJAYAKUMAR

CHARACTERS

GIRL : P. DILAXSHA

SCRIPT WRITER : S. PIRATHEPRASA

MUSIC DIRECTOR : SHALS

STAGE LIGHTING : V.VIJAYAKUMAR

STAGE DESIGN : N.VINOTHAN

COSTUME : ANAT NIYATHI

MAKE-UP : N.ETHURSIKA

STAGE MANAGEMENT : B. BALENTHIRA

CHOREOGRAPHY : V.VIJAYAKUMAR

VOCALIST: SHALS , ANAT PIRIYARANI



MOONLIGHT OF THE ISLAND

Directed by Brishtirani Hazarika - India

Moonlight of the Island is a 13-minute solo physical-theatre performance about memory, loss and survival on the river island of Majuli. Carrying a lamp and a small bag, the Island Woman returns to the remains of her village and journeys through memories of prayer, childhood games, paper boats, swimming and Bhaona. A mask recalls her father and transforms her body into that of a traditional performer and warrior. The world of memory is suddenly shattered by flood, erosion and displacement. Natural disaster gradually merges with another flood— the mechanical and dehumanising force of modernity. Through movement, sound, breath, masks and minimal dialogue, the performance explores how cultural memory survives destruction. In the final image, the woman carries her lamp forward, affirming that even after loss, return and renewal remain possible.

CAST AND CREDIT

Name of the Group: AANK-A Creative Line

Language Minimal | Assamese

Direction: Brishtirani Hazarika

Performer (On Stage): Brishtirani Hazarika

Script/Dramaturgy: Oinau Jengrai

Music Design: Arupjyoti Patgiri (Bapi)

Music Arrange: Samuel Bora

Music Operate: Mallika Kalita

Costume Design: Biswajit Chutia

Lighting Design & Operation: Malaya Baruah

Production Manager: Dr Junmoni Gogoi

Producer: Diganta Hazarika



FOR A BANANA

Directed by Mayil Georgi Nieto

Colombia – Italy

With Isabel we enter Macondo, the town of magical realism, while waiting for the burial of the Doctor whose death has been awaited by the whole village for over 10 years. Isabel tells us how the arrival of the Bananiera company turns all of Macondo upside down and that piece of history erased from the official History of Colombia – the massacre of farmers in the banana fields. In her story, like a premonition, the beginning of drug trafficking and the imperialism that destroys everything is present.

The show also makes use of the active participation of the audience in particular moments of the story, involving them not only from an emotional point of view, but in the succession of the story itself. In Isabel's story other techniques typical of magical realism emerge, such as the manipulation of time, and the use of multiple perspectives.

The show lends itself to representation even in unconventional and non-theatrical spaces due to its technical flexibility.

Genre of the show: Monologue

Duration: 50 minutes

Language: Spanish or English or French or Italian

by and with MAYIL GEORGI NIETO

Lighting design: FLAVIO MARIGLIANI

Costumes: ANA VERA

Photography: VIOLETTA CANITANO

Set design: VICENT MAU

Video and editing: MARCO PRATO

Filmed in: TEATROSOPHIA Rome Production:

EL CORRAL

Filmed in Teatreria Abrego Spain

Video and editing: Aureo Gomez



THE SWING

by Yasiru Sandaruwan Weerasinghe
Sri Lanka

The Swing is a physical mono drama that explores the lived experiences of women within a society shaped by tradition, gender expectations, and inherited silence. Emerging from a suspended woven sac, a woman begins a symbolic journey through childhood, womanhood, and myth. As she transforms between a young girl, an ordinary woman, and the revered Goddess Paththini, the performance reveals the contradictions imposed upon female identity.

Using minimal dialogue and powerful physical expression, the play examines how social norms are transmitted across generations, teaching women to endure restriction, judgment, violence, and sacrifice. The swing becomes a recurring symbol of freedom, innocence, control, and confinement. Through movement, ritual imagery, and dark humor, the performer confronts the expectations placed upon women while questioning the boundaries between purity, divinity, and humanity.

Blending contemporary physical theatre with cultural symbolism, The Swing offers a poetic and unsettling reflection on resilience, oppression, and the struggle for selfhood.

Director / Set Designer
Yasiru Sandaruwan Weerasinghe

Writer / Costume Designer / Makeup
Shashi Donpawulu

Actress
Madara Peris

Light Designer
Viraj Rathnayaka

Stage Manager
Isura Sanjeewa

Production Manager
Iresh Madusanka



THE DARK MEMORY

Directed by R.M.T Nilanga - Sri Lanka

The Dark Memory

A poignant and powerful monodrama exploring the fragile anatomy of human grief and the devastating aftermath of trauma. Following a sudden and catastrophic landslide that claimed his wife's life, a solitary man finds himself trapped within the echoing silence of his own mind, left behind in the quiet wreckage.

Surrounded only by a few symbolic remnants of his past—most poignantly, the empty chair—he engages in a heartbreaking dialogue with emptiness. The play captures the agonizing weight of guilt and the comforting yet torturous nature of memory, as he walks the thin line between reality and haunting shadows.

Script -
Directed
Act
Music

Tharindu Dilshan
Dr. Tharindu Dilshan
Ruwan Malith Piris
Shan Seenadeera



KATHA MINAKSHI

Directed by Deep Bhowmik - India

“Katha Meenakshi” reinterprets the Ramayana from the perspective of Shurpanakha, transforming her from a feared demoness into a deeply wounded and reflective woman. Set against the ruins of Lanka, the play unfolds as her monologue of memory, pain, and moral questioning. She recalls the splendor of Rakshasa civilization and its destruction through Aryan expansion led by Rama.

Shurpanakha narrates how her love for Rama in the forest was met not with compassion but with humiliation—Lakshmana mutilated her nose and ears while Rama remained silent. This personal violation becomes the emotional root of Sita’s abduction and the devastating war that follows.

Ravana is portrayed as a tragic, cultured ruler rather than a mere villain. In the end, Shurpanakha meets the exiled Sita in Valmiki’s ashram and realizes that a woman’s true power lies in dignity, not revenge. The play closes with Shurpanakha in lonely, eternal waiting.



Cast :

Surpanakha : Pritam Saha

Music Design : Dibyendu Bhadra

Music Execution : Subhadeep Dutta

Costume Design & Playwright :

Dhrupad Ghosh

Light Design, Execution & Direction

Deep Bhowmik



01. WHEN IT HURTS YOU PLAY

Directed by Aleksey Burago - USA / Serbia

When It Hurts, You Play is a poignant one-woman piano performance by Serbian-American pianist and actress Danijela Popovic. Blending virtuosic live music with intimate storytelling, the show traces a woman's journey from growing up under a communist regime to rebuilding her life on a new continent. Finding refuge in the piano through loneliness, loss, and love, she reveals how music becomes both companion and lifeline. A moving fusion of theater and concert, the performance celebrates resilience, self-discovery, and the healing power of art.

When It Hurts, You Play is a deeply personal exploration of survival through art. At its core, this piece is about finding refuge when the world feels unstable and discovering how creativity can become a lifeline. By blending live piano performance with intimate storytelling, the show invites the audience into a life shaped by displacement, loss, and resilience. The piano is not simply an instrument onstage, but a constant companion and witness. This production aims to create an honest, unguarded space where music and memory intertwine, reminding us of the quiet, transformative power of art to heal and connect.



Danijela Popovic
Author, Actress

Aleksey Burago
Director

Di Zhu
Producer, Artistic Director of Theater86



THE BODY AS BORDER

Directed by Dr. Mrinal Jyoti Goswami
India

The Body as Border is a solo physical-theatre performance exploring how political, social, cultural and geographical forces enter the female body. Beginning inside a circular boundary, the performer moves through childhood, youth, love, violence and displacement. A straight transparent plastic line interrupts her natural circular movement and gradually becomes a barrier, wall, map and wound. Small pieces of plastic transform into ornament, mirror, flower, mask, flag and shroud through the nine rasas. Later, the performer enters a large transparent enclosure where her movement, breath and identity are restricted by questions of name, nationality, passport and permission. Even after she escapes, the border remains attached to her body as memory. In the final image, she carries the plastic as a burden and invokes Prometheus, turning suffering into resistance and a refusal to surrender.

Name of the Group -	Bodousa Foundation
In collaboration with -	AANK-A Creative Line
Name of the Play -	The Body as Border
Duration of the play -	15 minutes
Language -	Minimal English/Assamese
Form Solo Physical Theatre / Movement-based Performance	
Script, Design & Direction	Dr Mrinal Jyoti Goswami
Performer (On Stage)	Malaya Baruah
Music Design:	Arupjyoti Patgiri (Bapi)
Music Arrange:	Semuel Bora
Music Operator	Mallika Kalita
Costume and Light Design	Dr Mrinal Jyoti Goswami
Light Operation	Brishtirani Hazarika
Stage Manager	Munindra Chutia & Manuram Chutia
Production Manager	Ranjan Kumar Moran
Producer	Bodousa Foundation



GIRI DEVI - SECTION 364A

Directed by Tharindu Wanigasooriya
Sri Lanka

Giri Devi – Section 364A is a haunting mono drama that intertwines contemporary courtroom trauma with ancient folklore to question justice, consent, and society's gaze on women. A young girl stands at a witness box, silenced and confused, as a defense attorney reframes sexual abuse as mutual consent under Section 364A of the Sri Lankan Penal Code. Her fragmented memory reveals betrayal, violation, and helplessness, echoing the fate of Giri Devi, who emerges on stage as both narrator and mirror.

Through ritual dance, folk songs, and poetic monologue, Giri Devi recounts her own tragedy—abandoned as an infant due to prophecy, denied familial love, and later condemned for desires shaped by isolation. The drama exposes how myths, laws, and social interpretations repeatedly sexualize women while erasing their suffering. Bridging past and present, the play challenges audiences to confront misogyny, victim-blaming, and the enduring failure to see women beyond their bodies.

Directed by - Tharindu Wanigasooriya
Playwright - Tharindu Wanigasooriya

Cast - Nayanthara De Silva (Giri Devi & Girl)
Choreography - Sewwandi Withanage
Costume Designer – Sewwandi Withanage
Make-up – Shiran Lakshitha
Light Design – Suresh Madushan
Sounds & Technical Support – Lakshan Ranagala
Designers – Salinga Kodikara , Gamindu Hasalanka
Stage Managers – Ashan Pasindu , Dewanmina Rajapakshe,
Jayan Palamakubura
Translation - Tharindu Wanigasooriya , Ashan Pasindu
Percussion – Harini Premadasa
Singing – Dulandi Vidunima
Still Photography – Dilini Udari

Parallel Festival

August 30th - September 01st

Chilaw

Sudasuna Hall

6.30 pm

**Chief Guest
His Lordship
Rt. Rev. Dr. Wimal Siri Jayasuriya
Bishop of Chilaw**

**Rev Fr Peter Hemapriya Botejue
Director for Parrel Festival Chilaw**

**Sunil Nonis
Secretary and Bursar**

**Committee Members
Raveen Maduranga /Srinath Nissanka
Prakash Galgewala / Sanjaya Peiris
Suresh Fernando / Tharindu Dhanushka**

**Lighting and Sonds
Asanka Dimuth / Ananda Rajakaruna**

**Video and Photography
Rehan Nimsitha / Susil Dabarera**

**Special Thanks
Rev. Arosh Priyanga /Rev. Saman Kithsiri . Rev. Fr. Pramesh Swaranashri
Rev. Ranil Sandaruwan
Shayam Fernando /
Hemantha De Silva / Nushan Fernando
Dayan Fernando / Christopher Dabarera
Sebastian Victor / Pradeep Rodrigo
Samantha Fernando / Dilukshan Fernando / Sunil Perera / Nixon Fernando / Dilini Fernando and Gayan**

**“ HAPASANKA “ Committee - Supportting Members
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Sulochana perera / Yashodha nimsitha / Malki jayasinghe
Nethuna Piyumina / Kumara Liyanage / Hiruni Nonis / Terance Fernando/ Mayuranga Fernando**

Colombo International Theatre Festival 2025

Parallel Festival - Workshops / Venue – Sudasuna Theatre - Chilaw

The Actor's Presence: Movement, Concentration, and Partner Work

Workshop by:

Zhora Martirosyan

Country:

Armenia

Peter and the Wolf: Imagination in Motion A Michael Chekhov-Based Creative Workshop Inspired

by the Teaching of Alexey Burago

Workshop by: Danijela Popovic

Country: United States

Where after drama?

Workshop by: ass. prof. Sasho Dimoski, PhD

Country: R. N. Macedonia

SCENIC PRESENCE WORKSHOP

WHAT AND WHY

By BEA INSA

Country: Spain

Embodying Navarasa : An Introduction to Rasa Theory in Performance Practice

Workshop by: Ramanjit Kaur

Country: India

Inside Piano Techniques

by David Helbock

Country: Austria



HOME IN A SUITCASE

Directed by Ramanjit Kaur - India

Home in a Suitcase is a raw, poetic solo performance that asks a haunting question: Do we ever find home, or carry it with us?

Written and devised by Ramanjit Kaur and Ruhani Singh, the play traces the journey of Taarini, a 20-something woman forced to leave a city she once called home. Set in an unnamed airport, her story unfolds through fragments of memory, movement, and metaphor.

Dedicated to today's youth—constantly navigating cities, expectations, and identities—it captures the ache of becoming, the weight of reinvention, and the search for belonging when home is a suitcase you must keep repacking. Through evocative monologues, immersive soundscapes, and audience interaction, Home in a Suitcase moves from late-night packing dilemmas to border interrogations, from shared bar stories to empty apartments—blending personal narrative with universal themes of identity, displacement, and memory.

Written & Devised:

Light Design:

Cinematography:

Creative Support:

Music Design:

Choreography:

Ramanjit Kaur & Ruhani Singh

Daulat Vaid

Rajesh Gupta

Vansh Bhardwaj

Teej & Jaisheej Paul

Asish Singha

Production Team:

Pragya, Indrani,

Vaibhavi, Arindam



THE CREATIVE ARTS



THANIKADAYA

Directed by Palitha Sudasinghe - Sri Lanka

Ranga arrived after attending his farewell party held at his office. He is drunk.

He worked for a private company and retired at the age of fifty five. Because he needed money for children requirements. He stays at the boarding house and goes to his house in the village for the weekends. His wife Surangani and three children living at home.

He reminisces about his married life and he explains how his expectations in love and sex life were disappointed so how it led to him having an affair with Maduri at the boarding house. Maduri is a woman born in his mind who comes to his bed and recognizes his desires and needs. He embraces her in love, fulfilling his desires and needs.

After his retirement, he will have to move in to his permanent residence at home from tomorrow. Then he has to leave from Maduri. Bachelor is that painful farewell to her.



Actor	-	Palitha Sudasinghe
Make up	-	Ranjith Disanayake
Stage Manager	-	Sarath Kongalage
Stage lighting design	-	Senevirathne Bandara
Sound	-	Chandana Nishantha
Script Writing and producing	-	Palitha Sudasinghe



POSTMAN & LETTER

Directed by R.D.R.Dananjaya Perera
Sri Lanka

Mohammed, a postman, is married to a Sinhalese woman, and they have a three-year-old son. Living and working in the Katuwapitiya area, he enjoys a warm and friendly relationship with the local Sinhalese Catholic community while faithfully carrying out his daily duty of delivering mail.

The story begins on 20 April 2019. At the end of his delivery route, only one letter remains to be delivered. Just then, he receives an urgent phone call from his wife informing him that their young son has been injured and asking him to come home immediately. Faced with this emergency, Mohammed leaves with the final undelivered letter still in his possession and rushes home.

The following day, 21 April 2019, the devastating Easter Sunday bombings take place.

A month later, Mohammed returns to work. However, the once-friendly villagers no longer treat him as they did before. Some avoid him, while others openly reject him because he is a Muslim. Deeply hurt, he struggles with feelings of isolation and sorrow.

He repeatedly attempts to deliver the last remaining letter, but each time the house is deserted. Eventually, a neighbour informs him that the entire family who lived there was killed in the Easter Sunday attack.

Since the letter was an ordinary, unregistered letter that could no longer be delivered to anyone else, Mohammed makes the difficult decision to open it.



Cast:

Postman : R. D. Rumes D. Perera

Stage Manager : J. A. Amaya D. Silva

Stage Supporting : B. Uththara Aravindi /
: B. Onelee W. Fernando
: E. Sehansa T. Silva

Makeup : Sameera Nissanka

Music Director : B. Anupradha Umali

Production Manager: G.D.K. Priyangani

Costume, Lighting, Writer & Choreographer
: D. Randika T. Wimalasuriya

Director : R. D. Rumes D. Perera

- ABHIRANGA THEATRE PRODUCTION



BARABBAS LA

Directed by Fr. Peter Hemapriya Botejue
Sri Lanka

The character Barabbas is encountered in history in connection with the life of Jesus Christ. He was the criminal who was released while Jesus was condemned to death. This story brings that character into the present day, portraying him as a contemporary political leader and exploring the fate of ordinary people under such leadership.

The narrative is constructed from the perspective of a modern-day spy. It reflects the subtle mechanisms through which those in power conceal the truth and present falsehood as truth. The work also exposes the reality of leaders who are themselves criminals and highlights the unfortunate fate of those who serve and support such criminal rulers.

Furthermore, the title The Barabbas-la signifies not a single criminal, but a collective of criminals, emphasizing that Barabbas represents a broader group rather than an individual person.

Act - Raveen Maduranga

Music - Tharundu Danushka

Make up -Prakash Galgewala

Video and Photos -Rehan Nimsitha

Trasnlator - Srinath Nissanka

Back Stage - Sunil Nonis / Nilmini Fernando

Hiruni Nonis /Yashodha Nimsitha /Sanjaya Peiris

Charles Piyumina / Malki jayasinghe

Mariyan Fernando



UNKNOWN WRITER

Directed by Randika Wimalasuriya
Sri Lanka

Since childhood, a young woman has found refuge in books, shaping her inner world through literature and ideas. Her life takes a profound turn when she meets an older, deeply philosophical thinker whose wisdom inspires and transforms her. Under his guidance, she begins writing a book that reflects their shared intellectual journey, blending their thoughts, dreams, and understanding of life.

As the manuscript nears completion, the thinker suddenly disappears without explanation. Left alone with the finished work, she becomes overwhelmed by the responsibility of publishing it. To her, every page carries his voice and influence, making the book feel less like her own creation and more like a living legacy they conceived together.

Unable to bear the burden alone, she sees the manuscript as a fatherless child waiting to be born. Driven by grief, longing, and uncertainty, she embarks on a sensory and emotional pilgrimage to find someone who can share ownership of the work before presenting it to a society ready to judge it.



Yung Girl (Actress)
Stage Manager
Stage Supporting

: J. A. Amaya D. Silva
: R. D. Rumes D. Perera
: B. Uththara Aravindi
: B. Onelee W. Fernando
: E. Sehansa T. Silva
: Sameera Nissanka
: B. Anupradha Umali
: J. A. Minulya H. Silva
: G.D.K. Priyangani

Makeup
Music Director
Concept Writer
Production Manager
Costume, Lighting,
Writer, Choreographer
& Director :

Randika T. Wimalasuriya

- ABHIRANGA THEATRE PRODUCTION -



I HAVE NO NAME

Directed by Lusine Yernjakyan - Armenia

The play “I have no name” is a profound and emotional monodrama inspired by the poetry of Sona Van. At its core is a woman who shares her personal struggle with war, loss, and time itself. The production explores the complex and contradictory emotions of the protagonist as she moves through memories, reflections, and attempts to comprehend the devastating impact of war on human destiny.

The play is divided into several blocks, each representing a phase of the protagonist’s inner dialogue:

----- “Every woman will find herself in the heroine, because we all live with that pain and carry a need and a desire to express ourselves. Some will agree with Katherine, others will argue with her in their minds, but at certain moments, without a doubt, the actress will touch the audience’s heart and, most importantly, evoke emotion.”

- “This is a very contemporary work, modern, and it can move the audience, take them into a field of reflection, but it is difficult to say that this is the story of one woman; these thoughts do not belong to one woman, even though there is a woman on stage telling her story—a story about losses and memories, which both weaken and strengthen, and wars are her only enemy, because they have taken away her loved ones. This is not about one war; this is about all the wars we have gone through and, in general, about the wars happening in the world. She perhaps offers utopian, unrealistic solutions, but she does so because she understands that it is not possible to place hope only on men; women must also unite and fight for peace, because it is happiness when there is no war, and you can live calmly and peacefully.”



Manasyan Ketrim
Martirosyan Zhora
Tigranyan Vahagn
Sukiasyan Lyusine

Actress
Lighting Operator
Sound Operator
Group Leader



01. WHEN IT HURTS YOU PLAY

Directed by Aleksey Burago - USA / Serbia

When It Hurts, You Play is a poignant one-woman piano performance by Serbian-American pianist and actress Danijela Popovic. Blending virtuosic live music with intimate storytelling, the show traces a woman's journey from growing up under a communist regime to rebuilding her life on a new continent. Finding refuge in the piano through loneliness, loss, and love, she reveals how music becomes both companion and lifeline. A moving fusion of theater and concert, the performance celebrates resilience, self-discovery, and the healing power of art.

When It Hurts, You Play is a deeply personal exploration of survival through art. At its core, this piece is about finding refuge when the world feels unstable and discovering how creativity can become a lifeline. By blending live piano performance with intimate storytelling, the show invites the audience into a life shaped by displacement, loss, and resilience. The piano is not simply an instrument onstage, but a constant companion and witness. This production aims to create an honest, unguarded space where music and memory intertwine, reminding us of the quiet, transformative power of art to heal and connect.



Danijela Popovic
Author, Actress

Aleksey Burago
Director

Di Zhu
Producer, Artistic Director of Theater86



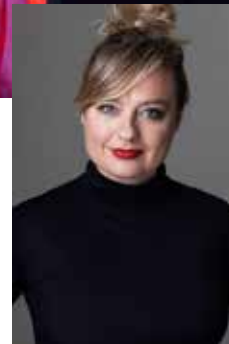
ACEPHALOUS

Directed by Nayanthara De Silva
Sri Lanka

Acephalous is a powerful mono drama that follows Migara, a former royal headsman fleeing through a nation consumed by madness and violence. Addressing the audience directly, Migara recounts how political fear and hunger for power turned a kingdom into a slaughterhouse, where severed heads became currency. Once a loyal executioner, Migara narrates the fall of the compassionate King Sirisangabo and the rise of King Gotabhaya, whose paranoia fuels a brutal decree to end his rival's legacy.

Driven by resentment after the abolition of capital punishment stripped him of power and identity, Migara betrays Sirisangabo, decapitating the saint-like king in a chillingly calm moment. Yet his reward never comes—he is branded a liar and condemned to death. Haunted, delusional, and clutching the severed head, Migara confronts the audience with a final, ironic question: who truly benefits from power, violence, and truth in a headless world?

Directed by -	Nayanthara De Silva
Playwright -	Tharindu Wanigasooriya
Cast -	Tharindu Wanigasooriya (Migara)
Costume	Sewwandi Withanage
Make-up	Shiran Lakshitha
Light Design	Suresh Madushan
Sounds & Technical	
Support	Lakshan Ranagala
Designers	Salinga Kodikara ,
	Gamindu Hasalanka
Stage Managers	Ashan Pasindu ,
	Dewanmina Rajapakshe,
	Jayan Palamakubura
Translation -	Tharindu Wanigasooriya
	Ashan Pasindu
Music Director	Sameera Mathota Arachchi
Guitarist	Eranda Perera



THE ART OF DYING

Directed by Bea Insa - Spain

“N’IMPORTE QUOI (or the Art of Dying)”, a performance that speaks to us through a visual and poetic language about the sexual violence suffered by women around the world, the abuse of power, the consequences of violence... Sexual violence is part of war, sexual violence is in the street, in my building, it’s on social media, in TV....

It’s a meeting. It’s a can of gasoline about to explode.
It’s a denuntiation. It’s a celebration.

Creation, direction
and interpretation:

Bea Insa

External Eye:

Ángel Mirou

Sound Technician:

Ángel Mirou

Lighting design:

Patxi Pascual

Scenic Space and

Costumes:

La Pacheca Collective

Production: La Pacheca Collective



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